

The Musical World.

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MADAME OURY'S SECOND SÉANCE MUSICALE will take place at her residence, 33, Argyll-street, on Monday, Feb. 9th, at Three o'clock. Tickets to be had of Messrs. Cramer and Beale, Regent-street; and of Messrs. Boosey and Sons, Holles-street.

A MATEUR MUSICAL SOCIETY.—Conductor, Mr. HENRY LESLIE.—The first Concert of the season will take place on Monday next, at the Hanover-square Rooms, at Half-past Eight o'clock. Subscriptions payable at Robert Ollivier's, Music-seller and Publisher, 10, Old Bond-street, Piccadilly. Mr. STANLEY LUCAS, Hon. Sec.

MONDAY EVENING CONCERTS for the PEOPLE, under the patronage of H.R.H. Prince Albert, the Lord Mayor, the Sheriff, etc. St. Martin's-hall, Long-acre.—On Monday next, Feb. 9th, at Eight o'clock, A GRAND CONCERT (in aid of the Guarantee Fund). Artists—Miss Birch, Madame Bassano, Miss Messent, Miss Manning, Miss E. Williams, Miss M. Huddart, Mr. Frank Bodda, Mr. Wilbye Cooper, Mr. A. Pierre, Mr. Theodore Distin, and the London Vocal Union. Pianoforte—Miss Augusta Manning and Master James Lea Summers. The prices of admission on this occasion will be—Aren, 6d.; Galleries, 1s.; Reserved Seats, 2s.; Stalls, 5s. Children half price. Tickets may be had at St. Martin's-hall.

MADemoiselle COULON has the honour to announce that she will give Two Soirées Musicales at the New Beethoven Rooms, on Tuesday, February 10, and March 10, to commence at half-past eight o'clock, on which occasion she will be assisted by the following celebrated artists:—Vocalists—Madame Birch, Messent, Eyles, and F. Lalliche; Mr. George Tedder, and Signor Ciabatta. Instrumentalists—pianoforte, Mademoiselle Coulon; violin, M. Sainon, and M. Molique; viola, Mr. Doyle; violoncello, Signor Piatti and M. Paque; concertina, Signor G. Regondi. Pianists accompagnateurs, Messrs. Benedict, F. Mori, and Harold Thomas. The names of several other distinguished artists will be duly announced. Tickets (for the two soirées 15s., single tickets, half a guinea) may be had of Messrs. Cramer and Co., and Schott, Regent-street; Robert Ollivier, 19, Old Bond-street, Piccadilly; and of Mlle. Coulon, 22, Great Marlborough-street.

PROGRAMME of MISS ARABELLA GODDARD'S FIRST SOIRÉE MUSICALE, at her residence, 47, Welbeck-street, Cavendish-square, on Tuesday, February 10th, 1857. To commence at Half-past Eight o'clock.

PART I.—Quartet (G minor), Pianoforte, Violin, Viola, and Violoncello, Miss Arabella Goddard, Mr. Blagrove, Herr Goffrie, and Mr. H. Chipp—Mozart. Song, Madame Enderssohn—Mendelssohn. Sonata (E major, Op. 109), Pianoforte, Miss Arabella Goddard—Beethoven.

PART II.—Suite de Pièces (E major), ending with the Variations on "The Harmonious Blacksmith," Pianoforte, Miss Arabella Goddard—Händel. Song, Madame Enderssohn—Macfarren. Nocturne (A flat), Allegretto Grazioso (D flat), and Allegretto con Grazia (E major), from "Les Promenades d'un Solitaire," and "Les Nuits Blanches," Pianoforte, Miss Arabella Goddard—Chopin and Stephen Heller.

The following eminent artists will assist during the Series: Vocalists—Madame Enderssohn, Madame Weiss, and Madame Lemmens (late Miss Sherrington), Mr. Winn, and Mr. Weiss. Instrumentalists—Herr Ernst, Mons. Sainon, Mr. Blagrove, Mr. R. Blagrove, Herr Goffrie, Signor Piatti, Mons. Paque, and Mr. H. Chipp. Accompanyist—Signor Fossi.

Subscription ticket for the three Soirées, one guinea; single ticket, half-a-guinea; to be had only of Miss Arabella Goddard, 47, Welbeck-street, Cavendish-square. The second and third Soirées will take place on Tuesdays, February 24th, and March 10th.

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NOTICE.

The whole of the above Works will be continued regularly in the Year 1857.

BOOSEY & SONS, 24 and 28, HOLLES STREET, LONDON.

HEINRICH MARSCHNER.

(From the *Niederrheinische Musik-Zeitung*.)

I.

On the 1st of January, 1831, Heinrich Marschner entered upon the duties of his office as Royal *Capellmeister* in Hanover. After having fulfilled them for six and twenty years, this great master of tone was congratulated on the anniversary of his accession to his post by a deputation from the magistracy and principal citizens of Hanover, with Herr J. Rasch, *Stadt-Director*, at its head, when the honorary freedom of the Royal capital of Hanover, together with the diploma, was presented him, "as an acknowledgment of the great services which he, as one of the first German composers and orchestral directors, has rendered in the domain of art, especially during his active career, during many years, in Hanover."

At four o'clock, he was fetched to a dinner given by a select circle of his friends in the Börsenhalle, and at which there was no want of hurrahs, wreaths, and flowers, in his honour.

Professor L. Bischoff, of Cologne, brought him, in the name of his friends and admirers, the following congratulatory verses from the Rhine:—

"To Heinrich Marschner, on the 1st January, 1857. On the occasion of the festival held to-day in honour of thee, thy artistic colleagues, and friends, related by art, who love thee, send thee their congratulations from the Rhine. Do thou, then, kindly look on the characters representing their names, and think of old Cologne, of its old loves, and its old wine; of its love for song upon variously bepepponed barks, and of all the gifts the Rhine lavishes upon us.

"How willingly would we have come in person to congratulate thee! But that severe despot, Time, who chains every one fast to his own loom, prevents us doing so. If we could only spread out the mantle which would carry us through the air, then—but we do not possess the magic power, with which thou conjurest up spirits.

"Thou, with sweet tones, lured down the moon, so that its light gently cures the death-wound; * thou boldly openest the earth's deep chasms, † where gold and other metals glow; where precious stones shine in varied splendour, and yet cannot enchain him, who is attracted upwards by his heart, in order that he may, for once, feel as a man, in order that he may, for once in his life, be loved! Thus dost thou cause the gloomy shudder produced by the legend to float, mysteriously beautiful, past our ear. Then dost thou make the storm of passion, for deepied love, rage in the heart, until the flash of a sword cleaves through the night, and all is silent in the stricken heart. ‡

"And again dost thou entice us into the light forest, where the play of thy magic first really commences. For when the '*Liechen*' sportively calls, 'I am here,' the sweet sound of invisible voices cries from each bush, and from every branch, so that we scarcely know whither to turn, because Love and Spring resound on all sides.

"And, while we are silently listening to the soft tones, we suddenly hear the tree-tops rustle, and, 'like the mighty pinion of the eagle' the powerful and full chorus of the united voices, borne on the wings of thy songs, rises heavenward from the vale.

"And wonderfully do the songs change, to-day, into leaves and blossoms sinking, in the form of wreaths, upon thy head, illuminated by the sunny ray of Fame. The Genius, who once stood, smiling, near thy cradle, and who consecrated thee as the harbinger of the Beautiful in our German Fatherland, so rich in song, once more approaches to crown thee. Thou hast proved the truest of his sons to him, for thou hast not banished German feeling. Thou art too proud to slave for foreign glitter, and we have never misunderstood thy German heart! Therefore it is that the Rhine has sent thee this greeting: Thy whole Fatherland shall crown thee!"

This address was signed by Herren F. Hiller, *Capellmeister*; Leibl, *Dom-Capellmeister*; F. Weber, Ed. Franck, C. Rheinthal, musical-directors; the Committees of all the Musical Societies (the Musical-Society, the Concert-Society, the Rhenish School of Music, the Orchestra, the Städtische Gesang-Verein, the Sing-Academie, and the Philharmonic Society), and a great number of amateurs.

In addition to this, the Cologne Männergesang-Verein offered the master the following address, covered with the signatures of its director, Herr F. Weber, of the committee, and of all the members:—

"Most honored Master! Your friends in Hanover have prepared for you to-day a festival to celebrate the brilliant victories you have achieved in your struggles for what is beautiful and noble in art, during the last twenty-five years. The Cologne-Männergesang-Verein, which points with pride, most honored master, to you as an honorary member, feels most fortunate in being so nearly connected with you that it may dare to prove, by its most heart-felt good wishes, the deep interest it takes in to-day's festival: a festival, which, in the first place, bears a national character—for the Germans still honor their great master—while, at the same time, it bears also a universal one, because real merit meets with recognition all over the world. May you, most honored sir, see, in the general and joyful recognition of your great merit, a part of the reward due to you for all the great and lofty creations of your extraordinary talent, and may you long be spared, in the society of your amiable wife, for German musical art, of which we honour in you the chief support. Cologne, the 31st January, 1857."

Both addresses were beautiful specimens of calligraphy, executed by Herren J. X. Menning and F. C. Witte, of Cologne.

We append a few facts connected with Marschner's life and works.

Heinrich Marschner was born on the 16th August, 1796, at Zittau, Upper Lusatia, Saxony. His taste for music was shown at a very early age by a fine soprano voice and an excellent ear. He cultivated both in the chorus of the Gymnasium, under the Prefect, Friedrich Schneider. That excellent composer, Augustus Bergt, organist at Bautzen, prevailed upon Heinrich's parents to send him to the Gymnasium at the latter place; to which he cherished the hope that Bergt would direct his theoretical musical studies. This hope, it is true, was not fulfilled, but Marschner laid there the foundation of his scientific education; returned, after passing through the third class, to Zittau, diligently attended the school there, and began composing at once, because he was compelled to do so—because his innate impulse for musical creation was mightier in him than the consciousness that he wanted the necessary previous knowledge. In this way, he wrote a number of songs and motets, as well as rondos and sonatas for the piano, on which he had already obtained a considerable mastery, and even pieces for a full orchestra, notwithstanding they were only dance-music.

A more important work of this kind was a small ballet, *Die stolze Bauerin* (*The proud Peasant-girl*), performed by a strolling company of dancers, under the management of a Herr Butenop, which visited the smaller towns. The rehearsal was an eventful circumstance for Heinrich. He had most strictly recommended the manager to be silent about the composer, but smuggled his way into the rehearsal to hear how his music sounded. The overture began, and all went well, until the performance was suddenly interrupted by the hornist, who ejaculated, in a perfect fury: "What ass has written this? No one can play it!" Marschner was so affected, on account of the great state of nervous excitement in which he was, by this remark, that he lost all consciousness. It was not until late in the evening that he came to his senses in his hiding place, and, trembling feverishly, felt his way through the dismal, gloomy place, to the entrance, and with difficulty, reached his mother's house. He was attacked by a violent nervous fever, which kept him seven weeks in bed. At length, his strong constitution and his youth triumphed; he awoke to new life and labours, and grew up into the possession of robust health, which has never since been shaken. One thing alone he had irrevocably lost: his fine voice. His ballet was, however, produced; the hornist was pacified on its being remarked to him that he might play the dangerous passage only in the higher octave; and the music pleased. Marschner, however, was deprived of the much wished-for pleasure of hearing his work; for the company of dancers had long since vanished by the time he recovered.

This circumstance made the young composer aware, in a very rough manner, it is true, of his weak point. He commenced instructing himself, theoretically and practically, in the nature and powers of the various instruments, and, also, through the kindness of a distinguished amateur and patron of all musical efforts, in his native town, obtained possession of a few scores, especially those of operas and masses of Righini. A wanderer

* *Der Vampyr.* † *Hans Heiling.* ‡ *Templer und Jüdin.*

in the desert could not greet more joyfully the fresh green of the oasis than Marschner greeted this invaluable treasure. He now applied himself with fresh courage to the most zealous study of these works, and the more he unravelled from them the first secrets of the art, the more did his desire for original creation increase, and his consciousness of an inward vocation for music grow imperceptibly stronger and stronger.

In spite of this, however, he proceeded, in the year 1816, to the University of Leipsic, with the intention of studying law. He attended the lectures of Professors Krug, Wieland, Haubold, Plattner, and Wendt, but, at night, he played the piano and composed. This did not quite suit all his landlords, and the musical student found himself often compelled involuntarily to change his lodgings. Soon, however, his talent was appreciated in musical circles; he became acquainted with Gleich, Lindner, Rochlitz, and, at last, more particularly with Schicht; his excellent pianoforte playing, and especially his extraordinary skill in score-playing, obtained universal recognition, and he was strongly advised to devote himself altogether to music.

However much his inward inclination urged him to adopt this step, Marschner still mistrusted his own talent, with a degree of modesty, which (especially with such natural gifts as Heaven had bestowed upon him) would be something almost incredible, now-a-days, when geniuses spring, like mushrooms, out of the ground, and when the composer no longer obtains praise from his work, but from his friends. Being without any means of his own, he was, also, restrained by the small prospect of an artistic career being profitable, until, at last, Schicht's friendly offer to give him lessons in the theory of music and thorough-bass, and the rapid progress which he made, and which he could not conceal even from himself, dissipated all his scruples and doubts, and inspired him with full confidence in his own powers. He now devoted himself, with that energetic activity and fondness for work which have distinguished him through life, to the vocation he had chosen; he went through, under Schicht's guidance, the various theoretical systems; studied thoroughly whatever scores of Haydn's and Mozart's works he could lay his hands on, and wrote out for himself Beethoven's symphonies. He had, too, the satisfaction of seeing several of his compositions printed and paid for by the Leipsic publishers, so that he was enabled to carry out his dearest wish, and, now and then, gladden his mother with a present.

To this period belong the first twenty or twenty-three numbers of his printed works: songs, with pianoforte or guitar accompaniment, smaller pianoforte pieces, as well as a couple of sonatas (Opp. 6 and 9) for the piano, etc. He already experienced a strong desire to write an opera, and, for want of any other text, took the *libretto* of *Titus*, printed with Mozart's score. He, at least, tried his strength by so doing; exercised himself in dealing with dramatic forms; and gained confidence for future works of a similar kind. From this score, which he kept to himself, he subsequently made public only a trio, with new words. This proved successful, and displayed indisputable talent for dramatic music.

In the year 1817, he went to Carlsbad, dreaming that he should make heaps of gold by a concert he hoped to give there. Who knows, however, how matters would have turned out, had not, in the first few days of his stay, a fortunate stroke of fate made him acquainted with the Hungarian Count Thaddée von Amadée. The Count, himself a distinguished pianoforte player, and excellent musician, also tried his hand at original composition. He took a great liking to Marschner, and the two young men contracted a friendly league, which was the more lasting, because consecrated by a mutual and equal enthusiasm for art. That, through the interest and recommendations of the Count, in Carlsbad, Marschner had really a profitable concert, was the least important result of their friendship; the Count invited Marschner to follow him in the autumn to Vienna. Marschner accepted the invitation, remained until 1821 with his noble friend and patron, partly in Vienna, and partly in Hungary, and, through the Count's liberality, enjoyed, free from care, leisure to live for art.

THE TWENTY-FIFTH ANNIVERSARY OF "ROBERT LE DIABLE," AND THE STYLE OF MEYERBEER.

(From the German of J. Schuch.)

(Continued from p. 68.)

HAVING made these remarks on the overture and introduction to *Emma von Roxburgh*, let us now proceed to the opera itself. Here we find the style of the overture still predominating as a fundamental type. The work is divided into two long acts, without spoken dialogue; the narrative and progress of the insignificant action are effected by recitative; and the whole consists of arias, duets, *terzets*, recitatives, and choruses. In these pieces the well-organised period, with its introductory and concluding phrases prevails throughout, with scarcely an exception. Of dialogue, in the conversational form, where the single speeches require only a few bars, or even a few notes, there is not a single instance; but every thought that is expressed occupies phrases and periods from eight or sixteen bars in length. Indeed, the book is written entirely with a view to musical formalities. It might be surmised from this, that truth in the illustration of the dramatic action, and the expression of the emotions was not the chief object of the poet and composer, but that they merely strove to produce scenes in which the element of melody might be developed in all its traditional forms. Such, however, was not the case. The fault lay in the age. Poets were then too scrupulous in complying with the given forms; and could not thoroughly emancipate themselves from their influence to produce new poems proper to dramatic situation.

When I take into consideration the *dramatis personæ* of *Emma von Roxburgh*, I find that Meyerbeer was unable to effect any strong distinctions of character, the poet, in this respect, having done nothing for him. Through the whole opera there is not a single personage who develops an individuality of his own, as in *Robert* and *Le Prophète*.

The melody of the work is conceived throughout in the *cantabile* form, which extends not only to the arias and choruses, but even to the recitatives. All the passages are *singable* to the highest degree, however florid and complicated. If in the earlier works of Meyerbeer a certain stiffness is discernible in the melodies, here we find the most charming ease, elegance, and grace, in the sportive development of every form. The accompaniments are of the simplest kind, without degenerating into mere common-place conventionalities. Thus this work, regarded from a merely musical point of view, affords pleasure to this day through the charms of its melody; considered on its dramatic side, it is not important. Nevertheless, it takes us a step nearer to the style of *Robert*. Let us now, however, examine *Il Crociato in Egitto*, which was composed in 1824, produced for the first time at Vienna, on the 26th December, 1825, and afterwards performed in several of the European capitals with great applause.

Il Crociato begins with an introduction which I might almost call insignificant, but it soon richly develops itself, and though it does not become an independent overture, it takes the overture form, and thus leads to the first chorus, which, with respect both to its theme and its melody, is one of the finest compositions of its kind. Here the zealous contrapuntist will find a basso continuo, which is carried on in a most masterly manner through the whole of the chorus; the imitation-forms that are introduced are managed with equal skill; and the principal motives are well worked out. And all this is effected with such a beautiful flow of melody that even the layman is affected by it. The arias, duets, trios, recitatives, and choruses, are full of the highest poetry, both in the melody and the harmony, and the accompaniments are always suited to the situation. The surpassing euphony of the Italian language is endowed with additional beauty by the truly vocal melodies, and by a declamation which produces effects not attainable in another language. We at once see that these particular notes are only fitted to these particular syllables. With respect also to dramatic development, this opera is distinguished above all that have preceded it, nearly all the traditional forms of arias and choruses being sacrificed to dramatic truth, though not so thoroughly as in Meyerbeer's later works. The choruses, arias, and duets are interspersed with recitatives, partly with scenes sustained in a more declamatory manner, as the exigencies of the situations require. Hence this opera stands as a remarkable drama of modern times. Although musical formalism is still apparent, and it sometimes appears as if the whole work was composed merely to exhibit a series of beautiful melodies in all sorts of charming figurations, such an exhibition is no longer the leading purpose of the opera, but merely occurs momentarily in the course of the action, which is carried on to the end in a truly dramatic manner.

That this dramatic-musical style could not satisfy Meyerbeer, especially when the phase had already been passed by Spontini, Rossini, Spohr, and others, was proved several years afterwards by the production

of his *Robert le Diable*, by which he threw all his predecessors into the back ground. Before, however, I characterise the style of *Robert*, which remains as the fundamental type through all Meyerbeer's later operas. I shall take a retrospective survey of the two transition-periods in his development.

In the first period of his productive activity, Meyerbeer chiefly endeavoured to give the widest application to those traditional forms, which he had mastered; hence he filled his works, such as the oratorio and others, with all the varieties of counterpoint, sometimes impeding the free development of the vocal parts into melodious feeling. This peculiarity belongs to almost all young students during and immediately after their period of study; but minds of the highest order cannot remain at this point, and thus Meyerbeer soon quitted the region of abstract thought to enter the melodious fields of blooming life, and to produce charming melodies that delight the heart. Thus he arrived at that period in which he composed his Italian operas, wherein the element of melody passed through various stages of development to attain the highest possible beauty, and was so predominant by its breadth of form as to be an obstacle to dramatic truthfulness. Thus in the earlier works of Meyerbeer are two totally different styles, one of which we may call the contrapuntal, and the other the melodious. As these two musical forms of expression could not, in their independent one-sidedness, result in a truthful drama, another evolution in the mind of Meyerbeer was necessary, which by combining both these styles should give rise to that mode of expression, which is alone truly dramatic and fitted for "Grand Opera." Although in the earlier works the two styles were not kept apart throughout, but were frequently alternated with each other, the alternation was not produced with all that independence of productive power that is requisite for dramatic representation. In *Robert le Diable* the mind first, with uncontrolled power, rules over all the thousand-fold forms, and employs them adequately to express the action, and the emotional feelings that arise from it.

(To be continued.)

BENEVOLENT FUND OF THE SACRED HARMONIC SOCIETY.

THE first annual meeting of governors of this fund was held in the office of the society, Exeter-hall; the president, J. N. Harrison, Esq., in the chair.

After some introductory remarks, the hon. secretary, Mr. J. F. Puttick, read a report, recapitulating the circumstances which led to the formation of the fund, and dwelling on the fact that, although its permanent establishment was made contingent upon a sum of £500 being subscribed during a period of two years from the preliminary meeting, that sum had been raised in less than half the allotted time. On the day this turning point in its history was passed, a case of distress was reported and relieved. Other cases, of amateurs and professionals, were mentioned as having received weekly allowances, etc. Stress was laid on the sphere of operations, including "all who have at any time been connected with the Sacred Harmonic Society, amateur or professional." Considering the lengthened existence of that society, and the extent of its operations, the number must be very large who, under adverse circumstances, might seek assistance; and hence the necessity for increased exertions.

The treasurer, Mr. D. Hill, read the audited balance-sheet, by which it appeared that after payment of necessary expenses and amount expended for relief, the sum of £600 consols had been purchased as a permanent investment, leaving a small balance in hand.

The adoption of the report and balance-sheet was moved, and the routine business of the evening commenced—the election of officers in place of those whose term of service had expired, and votes of thanks to those who had rendered prominent service in the establishment of the fund and the conduct of its affairs.

The proceedings were brought to a close by some remarks by Mr. Bowley and Mr. Brewer (the former treasurer of the Sacred Harmonic Society, the latter hon. sec.), urging the claims of the institution upon public sympathy and support.

The meeting, which was restricted to governors of the fund, numbered some prominent members of the profession, as well as some of the oldest of the Sacred Harmonic Society's amateur associates.

MR. THACKERAY AND THE TOWN OF BLADES.

(To the Editor of the Musical World.)

SIR,—As you did me the favour, last week, to insert my remarks on the letter of the *soi-disant* "Englishman," which appeared in the *Sheffield Times* of January 24th, perhaps you will allow me to trouble you again on the subject, as the journal aforesaid has indorsed the sentiments of its correspondent in a leading article, which I enclose.

The "Editorial" knowledge of Mr. Thackeray's "wild oats" is as profound as his acquaintance with the "orgies" of Gore House, and the tender care with which the reputation of the *Four Georges* is handled affords a charming contrast to the covert insinuations against Mr. Thackeray's private character, and the sneer at the grief which touched the heart of the great moralist upon witnessing the break-up of that house in Kensington, at whose "orgies" all the intellect and wit of London were in the habit of assisting.

Perhaps you will give your readers the benefit of "The *Sheffield Times* on Thackeray," by inserting the enlightened leading article of so liberal a paper.

I have again the pleasure of signing myself, in this and many other instances, not

A SHEFFIELD BLADE.

February 3rd, 1857.

[Much of the article being perfectly political, we disdain to reprint it entire. The following, however, will suit our correspondent, who, in so many instances, seems not to be "A Sheffield Blade."—ED. M. W.]

Mr. Roebuck has just been amongst us, and Mr. Thackeray is coming. Visits from such men as these are a refreshing treat when they occur; and we very properly welcome such visitors with a reception due to heroes. They are distinguished leaders in the intellectual struggles of their day; and we are always glad of an outpouring of their thoughts, as suggestive to our own duller brains, and offering us food for subsequent rumination. We admit the superiority of such men in their own line, and pay them honour with a feeling of hero-worship of which we are not ashamed.

Mr. Thackeray is a man of the same stamp as Mr. Roebuck, although imparting his talents through a different channel. The one is a political, the other a social reformer; whilst the ends they have in view are identical. To correct humbug and elicit truth are the avowed objects for which these two stern moralists speak in the senate and write in the study. Mr. Thackeray would eradicate from the various classes of society all conventional meanness and baseness, just as Mr. Roebuck would purge the government of his country of all trick and treachery. And England is certainly fortunate in having a politician so unswervingly daring as the one, and a writer with such caustic powers as the other.

But "to err is human;" and at the present time we detect that both these gifted men share in the universal fallibility. They ought to generalize, after the fashion of true genius, and only particularize when measures and not men are the subjects of their vituperation. The lectures which Mr. Thackeray is delivering, and with which he will in due course favour our town, are not historical criticisms on the reigns of the four Georges—in which case their private virtues or vices would naturally appear—but they are minute revelations of their private characters, as estimated by the lecturer, in which their regal behaviour is only made incidental. We question the fairness of this course; and inasmuch as all the Georges are described as either weak or wicked men, we doubt very much whether the great moralist would not have better served his object by a selection of nobler characters for dissection.

But more questionable still becomes the good taste of the talented lecturer, when it is recalled that the unfortunate four were all the immediate ancestors and close blood-relations of our gracious Queen. Verily, we have as little admiration of her late uncle as Mr. Thackeray has; but all of us are liable to have relatives who do us no credit, though we should shut our doors against the "candid friend" who perambulated the country blazoning our misfortune. Furthermore, the moralist, who takes in hand individuals for his particular censorship, ought at least to be very careful that his own house is not made of glass. Yet Mr. Thackeray knows what "wild oats" are very well; and it is recorded of him, unless our memory fails, that when the sale of furniture, &c., took place at Gore-house, after the flight of Count D'Orsay and Lady Blessington to Paris, he was seen weeping over the dispersion of the luxuries around him, an incident which the house-steward communicated to Lady Blessington for her comfort. Now, we doubt very much whether those who were willing to participate in the orgies of Gore-house might not have been equally tempted by the

fascinations of Carlton-house or the Pavilion in the days of George IV.; but we only indicate this surmise, in a friendly spirit, wishing to caution one of the ablest writers of his day against descending from his high pedestal of public moral censorship into the inferior office of private scandalmonger and invidious judge of individual error. How truly says Shakspeare, "The evil which men do lives after them—the good is oft interred with their bones." The author of *Esmond*, and *The Newcomes*, is worthy of better employment than being the resurrectionist of George the Fourth's vices.

[The author of *Esmond*, and *The Newcomes*, is also worthy of a better appreciation than that of the Sheffield publicist.—*Ed. M. W.*]

BIG BEN.

(To the Editor of the Musical World.)

SIR,—Permit me to draw attention to an acoustic property of the great bell which I distinctly noticed this afternoon.

On proceeding to Westminster, between half-past 1 and 2 o'clock, when about half-way down Regent-street, a sonorous sound repeatedly and forcibly struck my ear. I felt convinced it was that of the great bell, although at first it in no way coincided with your description in musical notation. The sound I heard was many degrees more acute, and it was not until I began to descend the steps at Carlton-gardens, that I became sensible of the deeper and more powerful tone, and convinced that the sound which I at first heard was an "harmonic"—the major third—of that which you have so accurately stated to be the fundamental note of the bell.

Two interesting conclusions can be drawn from this circumstance:—

1.—That if in the design of the bell the old "formula" of bell designers has been disregarded, it may be with impunity, for the bell certainly produces that difficult "harmonic" which it was their aim to obtain.

2.—That the acuter sounds of a vibrating instrument, even of a bell, travel further than the less acute, and can be distinguished when the identity of the graver or deeper sounds is destroyed by noise. I am, Sir, your obedient servant,

9, New Cavendish-street, Feb. 3. HENRY WYLDE, Mus. Doc.

BURNEY—CHETHAM—AND MAHER.

(To the Editor of the Musical World.)

SIR,—In reply to the inquiry of "A. H. W." respecting Dr. Burney's *Tour in France and Italy*, I can furnish a good and perfect copy, on receiving a communication. I am, sir, yours obediently,

84, Oxford-street, Manchester.

R. ANDREWS.

[In future communications of this kind, and those which lead to them, can only be inserted as advertisements.—*Ed. M. W.*]

MENDELSSOHN AND BERLIOZ.

(To the Editor of the Musical World.)

SIR,—I have read, in more than one memoir of the celebrated critic and composer, M. Berlioz, something to the same purport, more or less, of the following extracts from a very lovely translated essay and biography, which has recently appeared in *Dwight's Boston Journal of Music*:—

"In 1841 he went to Germany, where he had great success; he is far more popular there than he is here. During his tour he gave concerts with Mendelssohn. They would invariably be called out; and at a grand festival given by them, they embraced each other on the stage, and exchanged their *bâtons* amid loud applause."

I am able to give to the above statement, as a personal friend of the late Felix Mendelssohn, an unqualified denial, which I shall feel obliged by your allowing me to do in your widely-spread columns.—Your obedient servant,

ANTI-PUFF.

P.S.—I enclose my name and address.

SOUTH MILFORD.—The concert of Sacred Music lately given was very attractive. The choir of St. Mary's Church, under the direction of Mr. Jackson, was efficient, and the solo singing of Master Webster, of Leeds, was greatly applauded.

ASTLEY'S AMPHITHEATRE.

AFTER the termination of the performance on Tuesday night, a most interesting scene took place on the stage of this time-honoured establishment. By an appropriate arrangement of the decorations, the appearance of a baronial hall was produced, and the whole of the company, seated at two long tables, were feasted with truly royal magnificence; while at a third table sat Mr. Cook and his family, with a select body of guests. The event thus brilliantly celebrated, was the attainment of majority by Mr. William Cook, junr., the manager's second son, who had also been presented by the company with a gold cigar-case, as a mark of general esteem. The health of the young gentleman, proposed in an appropriate speech by Mr. Anson, one of the comedians, was drunk with the utmost enthusiasm; and, altogether, nothing could be more gratifying than the demonstration of good feeling between the manager and his artists on this occasion. The father, brothers, and collateral relatives of the manager were present at the festivity; and, perhaps, it would be difficult to produce what is called a "finer family" than the Cooks generally. They are all born athletes, over whom time itself has no power, but their personal might is tempered by the utmost urbanity of manner. One of those mediæval banquets, at which the retainers of the feudal chief assembled to celebrate the majority of the young lord, could not have been better reproduced than by this scene on the stage of Astley's Amphitheatre. A concert and ball concluded the festivity.

DRAMATIC.—A new drama, in three acts—taken from one of the wondrous tales of Frederick Soulié's *Memoires du Diable*, and adapted by Mr. Palgrave Simpson, from the piece brought out last season at the Vaudeville—was produced on Monday night, at Drury Lane, under the title of *The Black Book*. The plot is exceedingly complicated, and could hardly be made clear in a condensed form. There is a great deal of ingenuity displayed in the last act, and the *dénouement* is worked out in a highly exciting manner. The translation, too, is effected with much spirit. The principal personage is assumed by Mr. Charles Mathews, for whom the piece has evidently been written. This personage invests himself with supernatural powers, which in no wise appertain to him, and attempts to achieve a vast amount of good under a demoniac aspect. It is only, however, when his humanity is exposed that he is really of any service to the young lady whom he is desirous to befriend; and even then his power to assist is brought about by the most fortuitous circumstances. Mr. Charles Mathews sustained the various phases of his part with infinite *esprit* and tact, and, as the observer would say, "realised a striking portrait out of somewhat rigid materials." At the end of the second act Mr. Charles Mathews was summoned before the foot-lights, and at the termination all the actors had to appear—so that there was no doubt as to the success of *The Black Book*.

It is a curious fact that the performance at the Haymarket Theatre on Wednesday night was the 1,000th of the present season, which, without any closing, save on the occasions prescribed by law, has extended over a period exceeding three years. This fact is, we believe, unprecedented in the records of the West-end theatres.

Mr. and Mrs. Barney Williams returned to the Adelphi on Monday evening, after an absence of some weeks, passed in prosecuting a successful *tournee* in the provinces. Mrs. Barney Williams appeared in the American farce, *Our Gal*, and her spouse as Paddy O'Rafferty, in the Irish farce of *Born to Good Luck*.

Mr. Wigan has been seriously indisposed, but, we are glad to announce, he is in a state of convalescence.

BIRKENHEAD.—Miss Julia St. George, whose engagement at Clayton Hall, Liverpool, concluded on the 31st, is at present giving her "Home and Foreign Lyrics" at Craven Rooms, Birkenhead. She returns to Liverpool for the 9th, 10th, 12th, 13th and 14th, and proceeds thence to Birmingham on the 16th, to fulfil an engagement of three weeks.

BRIGHTON.—(From a Correspondent.)—After an absence of several years—not to be accounted for by the fashionables or unfashionables of Brighton—M. Jullien re-appeared with his band on Monday, and gave a morning and evening concert. But, whereas, on former occasions, M. Jullien's entire strength—or nearly so, I must not ignore the charming *cantatrice*, Jetty Treffz, who, on his last visit to Brighton, accompanied the *maestro*, and who was justly so great a favourite with the public—lay in his instrumental force, in the present instance his vocal power was of unusual pretensions, including the names of Madame Gassier, Mademoiselle Solari, Mr. Croft, and Herr Formes. Moreover, to add to the attractions, a resident pianist was engaged—M. Edouard de Paris—who diversified the performance with a light fantasia, and M. Oury's local was also retained. Both morning and evening concerts were double, being divided between the banquetting-hall and music-room, whereby many heard and saw more than they bargained, and several heard and saw less. Of course the division of force, necessitated by there being no place in Brighton large enough for M. Jullien's audience, did not please everybody, for some who went to hear Madame Gassier sing, were forced to listen to M. Le Hon play on the violin: and numbers who ventured through the frost solely to catch the gigantic bass of Herr Formes, were obligated to put up with the *Traviata Quadrille*, or the *Mary Ann Polka*. Nevertheless, all went merry as a marriage bell. Those who had the luck to hear Madame Gassier and Herr Formes reported to those who had not the luck, and so received pleasure by report—better than no pleasure. Mr. Croft, the new tenor, created a favourable impression, and seems to grow into favor. M. Jullien's reception on his entrance and exit was uproarious.

NORWICH.—A new Anthem, for three voices, composed by Signor Schira, was performed on Sunday afternoon last at the cathedral. It was first sung by three of the choir under Dr. Buck.

BRADFORD.—The first of two lectures on Church Music, Ancient and Modern, was delivered on Thursday evening, 29th ult., in College Chapel, by the Rev. Wm. Thomas. The illustrations were performed by the choir of the chapel, and embraced ancient Hebrew melodies, Gregorian chants, a selection of German chorales, and a variety of old psalms by various composers.

LEEDS, February 5.—(From a Correspondent.)—There is no lack of musical doings in this town. "The Opera Company" at the Princess's Theatre has proved so attractive that the performances were prolonged up to last Friday, when the series closed with the *Beggars' Opera*. The other operas given comprised *Norma*, *Robert le Diable*, *Lucrezia Borgia*, *Lucia di Lammermoor*, *The Daughter of the Regiment*, *Rob Roy*, *Guy Mannering*, and *Fra Diavolo*. Mr. Elliott Galer and Miss Rebecca Isaacs were the principal singers in the *troupe*. On Saturday, after an interval of a fortnight, the People's Concerts were renewed at the Music-hall. Mr. Sunderland and Mr. George Buckland were the principal solo singers. The chorus performed selections from Bishop's *Henry the Fifth*, Macfarren's *May Day*, and Hatton's *Robin Hood*. Mr. Sparks gave his first subscription concert at the music-hall on the evening of Wednesday week. The vocalists were Mesdames Rudersdorff and Amadei, Messrs. Charles Braham and Allan Irving, with a full band and chorus, conducted by Messrs. Sparks and Glen Wesley. The programme was excellent, including Mendelssohn's music to *A Midsummer Night's Dream*, the finale to the unfinished opera of *Lorely* by the same composer, and Macfarren's new cantata, *May Day*. The vocal solos in *A Midsummer Night's Dream* were taken by Mesdames Rudersdorff and Amadei. The former lady also sustained the solo parts in *May Day* and the finale to *Lorely*. It was, however, in the scena, "Robert, toi que j'aime," in the miscellaneous part, that Madame Rudersdorff produced the greatest effect. In this she was eminently successful, the whole audience encoring her enthusiastically. Mr. Charles Braham was no less successful in his two solos:—"Quando le sere" from *Luisa Miller*—not from *Il Trovatore*, as the *Leeds Intelligencer* has it—and another. He was encored in both. Mad. Gassier is engaged for a concert at Bradford, on the 11th instant.

WITLEY.—Lord Ward has appointed Mr. Jabez Jones, of Worcester, organist of Witley Church. Some considerable alterations will be effected. The old organ is to be removed, and a new one substituted. As Mr. Jones is at present officially engaged as organist at the Abbey Church, Tewkesbury, the above appointment will necessitate a vacancy at that place.

MANCHESTER.—Mr. Hatton's new cantata, *Robin Hood*, written for the Bradford Musical Festival, was produced at the concerts of the Free-Trade Hall on the evening of Wednesday week. The two principal parts were assigned to the original vocalists, Miss Milner and Mr. Sims Reeves; the band and chorus under the leadership of Mr. C. A. Seymour, and direction of Mr. Hatton. The success of the performance was somewhat impaired by Miss Milner, who was labouring under a severe cold, and could not do herself justice. Mr. Sims Reeves, on the contrary, was in his best voice, and never sang better. With respect to the general performance, it does not appear to have been thoroughly satisfactory, and the reasons assigned by our contemporary, *The Manchester Examiner and Times*, are worth quoting, inasmuch as they are incontrovertible, and in a great measure explain the cause of the failure of many celebrated pieces produced in the provinces:—

"The cantata, on the whole, exhibited an absence of sufficient rehearsal, a circumstance which militated greatly against the full enjoyment of an undoubtedly talented work. The system of forming travelling parties of vocalists, and hurrying them from town to town, day by day, at railway speed, the managing director, or mis-director, careless of his own reputation, or that of the artist or composer—indifferent to the taste of the people before whom the vocalists are brought—giving the programme that will suit him and his views, rather than those under his direction—announcing music which he perhaps forgets to bring, and forcing a pianoforte accompaniment into the scheme which demands an orchestra—this is a system which is breaking down the confidence of the public, and frittering away the time, talent, and reputation of the leading artists of the country. First-class music cannot be given without due rehearsal, and this the best men of our day, both composer and vocalist, will, ere long, discover to their cost. They should remember the old story about the goose and the golden eggs—bearing in mind at the same time that, at the present day, the 'ancient bird' does not unconsciously submit himself to the sacrifice, but is rashly committing suicide."

In the second part Mr. Sims Reeves introduced Balfe's new ballad, "Come into the garden, Maud," and was rapturously encored. Miss Dolby was also encored in another song by the same composer, "The green trees whisper low." The instrumental performances consisted of a fantasia on the concertina, by Mr. George Case, and a violin *pot-pourri*, by Mr. H. C. Cooper, both received with enthusiastic plaudits.—At the Monday Evening Concerts, on Monday week, a large crowd assembled, the vocalists being Mrs. Sunderland, Mr. Miranda, and Mr. Wharton. Mr. Montgomery recited the episode to Waterloo from *Childe Harold*. On Monday evening last a selection from *La Sonnambula* was given, Mrs. Alexander Newton Frodsham being the principal vocalist.

PLYMOUTH.—(From a Correspondent.)—We have been lately entertained by an amateur performance of no ordinary character, the ABC Club having given us a specimen of their dramatic powers in *John Dobbs* and *Delicate Ground*, together with a prologue spoken and composed by Captain Horton Rhys. The John Dobbs of Captain Rhys was clever, quaint, and original, without any attempt at imitation, and he was ably supported by the rest of the gentlemen. The gallant captain was not less successful as Sang-froid, in the second piece, in which he displayed histrionic talent of no ordinary kind.—On Monday, *The Cagot*, which has had a most successful run, was played to a crowded house. Too much praise cannot be given to Mr. Newcombe for the manner in which the piece has been placed on the stage. Every scene and every dress was new and appropriate, reflecting the greatest credit on Mr. Roberts. Both scenery and costumes were effective and appropriate. The acting of Mr. Swinbourne as the Cagot was energetic and powerful; his reading excellent throughout. Mrs. Boyce's Astarte was in every respect what it should be,

* From the songs to Longfellow's poetry.

although some sacrifice was involved when a lady of such talents assumed such a character. Padre Angelo, the priest, was ably played by Mr. Pearson, a rising actor. Lady Eugenie was acted with care and intelligence by Miss Mary Fielding; and the rest of the *troupe* supported the principals efficiently. Mr. Swinbourne and Mrs. Boyce were more than once called before the curtain. There was a crowded audience. *Still Waters Run Deep* was played on Monday, in which Mr. Newcombe elicited great applause as John Mildmay, being twice called before the curtain.

MR. CHARLES MATHEWS.

To the Editor of The Times.

SIR,—A few days ago you kindly congratulated me on my recovery from my late accident, and complimented me on the fortitude with which I endured four dangerous operations; but you were not probably aware, nor indeed was I myself, that I had undergone a fifth, and that, sometimes, of a much more fatal tendency than the others—I have been married! A paragraph has "gone the rounds," as it is called, copied, I believe, from a Gloucester paper, headed "Marriage of Mr. Charles Mathews," stating that I had "taken unto myself a second wife in the person of pretty Miss Oliver." Allow me, in justice to that amiable young lady, to announce publicly that such is not the case, in order that her numerous admirers may be assured that, as far as I know, she is still open to competition. I am grateful for the credit given me, at all events, for the good taste of my selection, though I must express my wonder at so improbable a story having obtained belief. In the first place, I cannot conceive that any one could have the heart to give her away, and in the next, having only my left arm at liberty at present, which I am sure would not be sufficient to encompass half her charms, and my right hand being nearly disabled altogether, I could but at best offer her a left-handed marriage, and far be it from me to insult her with such a proposition. No, Sir,—may she speedily obtain a husband of half my age and double my worth, and I shall be most happy, with the appropriate tears of affection in my eyes, to give my consent and bless her union.

I am, Sir, your obedient servant, C. J. MATHEWS.

[See, elsewhere, allusions to another impertinent canard, with reference to Miss Mary Keeley and Mr. Albert Smith.—ED. M. W.]

THEATRE ROYAL, DRURY LANE.—On Monday, February 9th, and during the week, the New Drama, *THE BLACK BOOK*, in which Mr. Charles Mathews will appear. To conclude with the new Pantomime, *SEE SAW, MARGERY DAW*, supported by Auriole, Helen, Flexmore, Milles, Osmont, and Rosina Wright. Commence at 7. A Morning Performance on Wednesday, commencing at 2.

THEATRE ROYAL, HAYMARKET.—Monday, February 9th, and during the week, a New COMEDY, in which Mr. Buckstone will appear. The Pantomime of *THE BABES IN THE WOOD*, every evening. Commence at 7.

LYCEUM THEATRE ROYAL.—Lessee, MR. CHARLES DILLON.—On Monday, February 9th, and during the week, the highly successful and gorgeous Burlesque and Pantomime of *CONRAD AND MEDORA*; OR, *HARLEQUIN CORSAIR AND THE LITTLE FAIRY AT THE BOTTOM OF THE SEA*: Miss Woolgar, Mrs. C. Dillon, Mr. J. L. Toole, etc.; preceded by a play, in which Mr. Dillon will appear. Commence at 7.

THEATRE ROYAL, ADELPHI.—Monday, Feb. 9, and during the week, Mr. and Mrs. BARNEY WILLIAMS will appear. A NIGHT AT NOTTING HILL, Mr. Wright, Mr. Paul Bedford, and Miss Mary Keeley. To conclude with, every evening, the Burlesque Pantomime, *MOTHER SHIPTON, HER WAGER*; OR, *HARLEQUIN KNIGHT OF LOVE AND THE MAGIC WHISTLE*. Commence at 7.

ROYAL OLYMPIC THEATRE.—Monday, Feb. 9th, and during the week, Planche's new fairy extravaganza, called *YOUNG AND HANDSOME*. Principal characters, Messrs. Robson, Rogers, Leslie; Misses Swanborough, Thielwall, St. Case. With other entertainments. To conclude with *CRINOLINE*. Commence at half-past 7.

ROYAL PRINCESS'S THEATRE.—Monday, Feb. 9th, and during the week, the new grand Christmas Pantomime, called *ALADDIN AND THE WONDERFUL LAMP*; OR, *HARLEQUIN AND THE GENIE OF THE RING*. Preceded by a Play. Commence at 7.

THEATRE ROYAL, SADLER'S WELLS.—Monday, Feb. 9th, and during the week, the New Pantomime, *THE FISHERMAN AND THE GENIE*, preceded by a Shaksperian Play, in which Mr. Phelps will appear. Commence at 7.

E. J. LODER.—Subscriptions received for the benefit of Mr. E. J. Loder, who has been suffering for the last three months from a severe mental disease, which has disabled him from pursuing his professional avocations.

Donations.			£	s.	d.				£	s.	d.
Sims Reeves, Esq.	..	5	0	0	John Boocoy	..	2	0	0		
Thomas Chappell, Esq.	..	2	2	0	W. Sterndale Bennett, Esq.	..	1	1	0		
W. H. Holmes, Esq.	..	0	10	0	W. Dorrell, Esq.	..	1	1	0		
Boocoy and Sons	..	2	0	0	A Friend	..	0	10	0		
Brinley Richards, Esq.	..	1	1	0	Jules Benedict, Esq.	..	5	0	0		
F. Weber, Esq.	..	1	0	0	Captain Kelso	..	1	1	0		
Sir George Smart	..	1	0	0	Signor Pariviciu	..	1	0	0		
Dr. Buck (Norwich)	..	1	1	0	— Andrews, Esq.	..	0	5	0		
C. Boosé, Esq.	..	1	0	0	Langton Williams, Esq.	..	1	1	0		
John Ella, Esq.	..	0	10	0	Marian	..	1	1	0		
Mr. Saunders	..	0	5	0	Anonymous	..	5	0	0		
Miss Arabella Goddard	..	1	1	0	Alfred Mellon, Esq.	..	1	1	0		
Henry Simms, Esq.	..	1	1	0	C. O. Hodges, Esq.	..	2	2	0		
G. A. Macfarren, Esq.	..	2	0	0	W. H. Payne, Esq.	..	0	10	0		
Addison, Hollier, and Lucas	..	2	2	0	Messrs. Kirland and Jardine	..	0	10	0		
— Baynam, Esq.	..	0	10	0	A Crutenden, Esq.	..	0	5	0		
S. W. Walcy, Esq.	..	0	5	0	— Wilkes, Esq., Merthyr Tydvil	..	0	5	0		
F. Blake, Esq.	..	1	1	0							

It is requested that post-office orders be made payable to either of the under-mentioned houses, who have undertaken to receive subscriptions:

ADDISON, HOLLIER, & LUCAS, 210, Regent-street.
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TO CORRESPONDENTS.

DR. MACK.—We have nothing to do with the errors of advertisements. They can only be corrected (by those whom they may concern) in our advertisement columns.

JUSTUS.—The Philharmonic Society has already done what our correspondent suggests. If "Justus" will send his card, however, his letter shall appear.

MARRIAGE.

On the 5th of February, at Brompton Church, by the Rev. James W. Markwell, M.A., Rector of St. James's, Finsbury, William Ernst Browning, Esq., B.A., to Susannah Maria Pym, second daughter of the late John E. Pym, Esq., R.N., South Coast, Devonshire, and sister of Miss Agnes Elsworth, the well-known actress.

THE MUSICAL WORLD.

LONDON, SATURDAY, FEBRUARY 7TH, 1857.

We have resolved to publish two letters upon the subject of the Royal Society of Musicians—the one exactly as we received it, the other abridged.

The letter signed "Audi Alteram Partem" is printed entire, not because we are at all convinced by its contents that we were wrong in our arguments about a recent miserable transaction, but because it was forwarded to the office of *The Musical World* with the name and address of the writer, in the absence of which no communication can be allowed any weight with a respectable paper. The anonymous system (without alluding to its other drawbacks) is unfair, since it leaves no chance for those whose private characters are attacked to retaliate upon their assailants, however rotten may be the foundation of the assault, and however feebly advocated. We are therefore forced to hold it altogether in contempt, and to consider an anonymous letter, reflecting upon the motives and personal conduct of any one whatever, as if it had not been written.

Nevertheless, we shall bestow upon our readers (who must forgive us) the greater part of the dull calumny exhibited in the letter signed "An Old Member;" and for a reason which may easily be understood. The two letters bear every mark of having been written by one and the same individual. The handwriting is identical; the looseness of argument is identical; the bias is identical; the punctuation is identical; and the questionable grammar is identical. The placidity of "Audi Alteram Partem" is so ill assumed

that no man in his senses can doubt of its being assumed for a purpose—that of deceiving *The Musical World* and its readers.

The deception, however, is not so easy of accomplishment as “*Audi Alteram Partem—An Old Member*” may imagine. Let the second (and placid) letter be attentively perused:—

SIR,—In an article which appeared in your number of January 10th, you have been pleased to cite the Royal Society of Musicians, to answer sundry queries which occur in the Exordium, & notwithstanding the ill success which attended the efforts of some of my brother members, whose letters you seem to have suppressed, I propose to myself to answer these questions, and incidentally to notice some of the specious reasoning which followed, at the same time, I trust you will not have to complain of any want of courtesy on my part.

In the 119th year of the Society's existence, you ask? “What is the Royal Society of Musicians? What conditions does it attach to its existence as a body corporate? What can it adduce to show cause why it should not be regarded as an insurance company? I answer your first questions by quoting the words used in your article, “that the Royal Society of Musicians is, before all a *charity*—a class charity of course, as its name implies,” but a Society that has during its existence, expended above £200,000 on the objects for which it was established, and that at an expense of less than 7 per cent. on its total receipts—I do not think you will find any charity, that has more rigidly carried out the intentions of the subscribers, Hon^r or Professional, at so small a cost, or where the amount subscribed will so surely reach the persons intended to be relieved. And Sir it was as well understood 120 years ago, as it is at the present day, that Societies established for the relief of any particular class of the people, to diffuse the greatest amount of relief amongst the greatest number of persons, must be constituted on the principle of giving relief to those members of that class who will do something to assist themselves, and not of those who do nothing, & if a particular member of the musical profession will not subscribe to a Society which provides for nearly $\frac{1}{10}$ ths of its expenditure out of other means than the professional subscriptions, Such a person can deserve nothing from it; therefore whatever is given is perfectly gratuitous; It would be stark folly to give equal assistance to members and non-members, in a very short time all individual exertion would cease, as well as the professional subscriptions, and the destruction of the Society would be eminent.

Consideration for private individuals precludes me from entering into the reasons and motives, that may have governed the Society in the case you have cited. I will merely observe that had it have been a “*Member's claim*” in all human probability any assistance would have been refused during his life, and although only two pounds were voted to the case put forward by yourself and an “*Amateur*”; yet I beg to inform you, on the same day £40 were distributed to persons having no claim upon the Society, save the Humanity of our excellent Charitable institution—The Royal Society of Musicians does therefore maintain its motto “*To deliver the poor that cry*,” irrespective of being members, but you must concede to the Institution, the privilege of distinguishing between the deserving, and the undeserving—

The Society has most assiduously fulfilled its mission of Charity, and diffused an amount of relief far exceeding the expectations of the Founders; & that on the soundest principles of social economy, by which the community at large must have greatly gained for not only has it been relieved of those, who must otherwise have become paupers, but also the children brought up by the institution & placed in various trades, must necessarily become better and more efficient members of the community, from their former respectability being maintained and also from the £10 donation, given each at the expiration of his apprenticeship, to commence his start in life—the amount of relief afforded, extends far beyond the Class for whom it was intended, & interests every one, who, either as a philanthropist, or political economist, desires the amelioration or perfection of our Social System.

I contend that it is very liberal on the part of the Society to give away from £40 to £110 per annum to persons totally unconnected with the institution, and also to fulfill its duties and obligations to its own claimants, who certainly are not so few as you would lead your readers to imagine: 9 married members (2), 6 single ditto, 40 widows & 19 children in all 83 persons, at present wholly maintained and provided for, besides 9 apprentices, require a considerable sum. and if you take the contingencies likely to happen amongst 200 members, you will, with the slightest knowledge of Life Assurance, find that £60,000 is but a small capital to continue and perpetuate such a society, moreover as the interest of this capital, and the subscriptions

of the members are together inadequate to defray the expenses of the present Claimants, very slight reverses would endanger our position.

As you seem to make very light of the difficulties that occur, the prudence required and the capital necessary to support and perpetuate a large Charity, I would beg of you to seek information from the members, of the late New Musical Fund, The Choral Fund, The Royal Socy of Female Musicians, The various Theatrical Funds and lastly ask those gentlemen, who exerted themselves to form a Guild of Literature, about the necessity of a large reserve capital—contrast their various Laws with ours—contrast their success or their failure with ours, ascertain the number of persons relieved, and I will venture to say, you will not again commit the mistake of using the words “*Insurance Co.*” to designate the Society of which I have the honour to be a member—One word more about life insurance.—A man twenty-five years of age, with a wife and four children, must insure his life for £2000, to approximate to the result produced by his being a member of the institution. This would cost about £40 per annum. If, instead of dying, he should break down under the infliction of disease—the policy must be sold for what it will fetch, to preserve himself and family from immediate want, and, after a short time, they would be destitute—Now Sir the same man for his small entrance fee and subscription of £2, 2, 0 per annum would secure all this and much more, for should his health fail, he would be taken care of immediately, and no further subscription required. If, then, the money from the funds of the Society, that produces this result, is not Charity money, pray tell me what it is? Again sir suppose as a member he should never require it, either for himself or wife and children—if his subscription, contributed for a life-time, towards assisting his less fortunate brethren, is not charity money, pray tell me what it is? I have extended this much further than I intended, but I must assert that, as we devote the profits of our capital to deserving objects for charity, and the widow and the orphan, as we devote our time, energy, and personal interest, to the same to the same purposes, as we continue our subscriptions without reference to the possibility that evil days may befall us; we have as large a claim to solicit the public to assist us to maintain, and further develop the benefits of the charity, as any institution, or any body of men congregated together for charitable purposes ever did or can have.

“*AUDI ALTERAM PARTEM.*”

P.S.—I inclose you my card—

To the Editor of the Musical World.

We have “*italicised*” such passages as suited our convenience. “*Some of my brother members*” is good—seeing that one of them is the writer himself. If such defenders as “*Audi Alteram Partem*” were sole champions of the Royal Society of Musicians, the “*destruction of that society*” would be quite as speedy as “*eminent*.”

“*Consideration for private individuals precludes me from entering into the reasons and motives that may have governed the society in the case you cited, &c.*”—is a modest avowal from one who under another *sobriquet* is not influenced by any such consideration, but enters with eagerness into all the scandal that may injure the cause of a musician who (as we have already hinted) has better proved himself a musician than ninety-nine out of a hundred of the members of a society “*which provides for nearly nine-tenths of its expenditure out of other means than the professional subscriptions.*” And how does the writer, who somewhat inadroitly owns this fact, interpret the grounds upon which the indifferent public are called upon to supply “*nearly nine-tenths*” of the funds of the Royal Society of Musicians? Does he imagine that the public benevolence is intended exclusively for every mushroom musician who, in the common-place routine of his existence, may find it easy and agreeable to pay two or three guineas a year for the chance of any untoward accident that may entitle him to appeal to the fund (and have his name published, as though he were receiving alms, instead of a right springing from the law and practice of insurance)? Or is he aware that the non-professional subscribers and donors believe they are ministering to a fund which has for its primary object the relief of *genuine* musicians in distress? In the former

case, he must be ready to avow that an English Beethoven, if there were such a person, would have less claim, in his distress, upon the society than Mr. Harm. Even granting such an absurdity—what does this but reduce the Royal Society of Musicians, at once, to a mutual insurance society, as aforesaid, without any conceivable right of appealing to the generosity of the public? How often shall we have to state the plain truth, that an insurance society has no such right, although a *charity* has?

"Audi Alteram Partem," notwithstanding his placidity, has not—to use a common phrase—a leg to stand upon. Wealthy men, with property funded and landed, to whom a reverse of poverty is impossible, have no business with such a charity. They may subscribe to it if they please; but as for farming and managing, it is all nonsense. They can have no personal interest in the matter, and should therefore leave the direction of affairs to those who have, or at least only exercise it as *dilettanti*.

Read the history prepared by the late Mr. Secretary Parry, and you will find that the case of an *improvident man of talent** suggested the notion of founding the Royal Society of Musicians. The system of every musician subscribing his annual pittance is good; but many, however talented, have not been able; for these the public is solicited for assistance, and on account of these the Society stands in the category of charitable institutions. Where there is a right, it is mere folly to talk of charity; and every man who pays an annual subscription, with the understanding that, in case of misfortune, he may come upon the fund, has a positive right to do so. The contemplated income is his, *de jure*, and to publish his name to his brother members, as of one benefiting by the charity of the society to which he belongs, is an absolute wrong—not to term it an insult.

When "Audi Alteram Partem" confesses that the very same day on which *two pounds* were voted to Edward James Loder—composer of *The Night Dancers*, (an opera which it would puzzle the whole society to match among them)—"forty pounds were distributed to persons having no claim upon the society, *save the humanity of our excellent charitable institution*,"† he gets inextricably caught in the meshes of his own sophistry. It is not the Royal Society of Musicians that gives (where there exists no absolute right of claim), but the good hearted public, who appoint that institution their trustee to carry out certain charitable objects. Upon its own showing the Royal Society of Musicians could not, out of its unaided resources, do more than assist its own indigent members, who possessing a legal right, as per agreement, have nothing to thank it for. Here, then, the indifferent public steps in and establishes a charity where there would, but for the indifferent public, be nothing of the kind.

We have not the slightest doubt that the Royal Society of Musicians does a great deal; but we contend that it should do a great deal more, or strive to exist without soliciting alms from the public at large. And surely Messrs. Cubitt and Co. (whose general meeting ended in smoke) have scarcely so much claim to consideration, in distress, as Mr. Loder, one of England's best composers.

To conclude—how about the "land and beeves?" Are we in error about these possessions of the Royal Society of

Musicians? Or does it suit "Audi Alteram Partem" merely to allude to the £60,000? We shall be glad of an answer. "An Old Member" next week.

LAST Saturday evening, the large concert-room in Hanover-square was occupied by a well-dressed throng, with faces upon which curiosity was written in unmistakable traces. Each person, on entering the room, received a bulky printed document, consisting of sixteen folio pages; for the most part tri-columnar, and adorned with an allegorical female figure, of a commanding style of beauty, and no slight dimensions. Close to the orchestra was a small table, at which sat three gentlemen apparently engaged in earnest mental preparation. One of them Count Lorenzo Montemerli dei Sandonnini; another was Professor A. Vera, author of the "*Introduction à la Philosophie Heigelienne*," the third was—No, here the historian pauses for further information.

The large body of hearers was assembled for the purpose of receiving information about the

EMPORIO ITALIANO.

Count Montemerli and Professor A. Vera were about to deliver discourses on the "Emporio Italiano." The bulky document contained the fullest particulars respecting the "Emporio Italiano," and the female figure represented Italy, regenerated under the benign influence of the "Emporio."

The curiosity of the well-dressed multitude as to the purport of the words, which, by typographical aid, we have rendered conspicuous, was natural enough. For several weeks past it had been rumoured about in the intellectual world of London, that Count Lorenzo Montemerli, than whom a more urbane, energetic, and highly esteemed gentleman does not exist, was deeply occupied with a project for restoring the glories of his prostrate country, Italy, by means as innocent as they were patriotic. Report added, that the Count had found a zealous coadjutor in the Marquis of Downshire, who had bound himself to employ all his energies for the furtherance of the scheme. The truth of the rumour, with its appendix, was proved on Saturday night. Not only was the project described with all its *minutiae* in the folio document; not only were its advantages eloquently and emphatically dwelt upon by Count Montemerli and Professor A. Vera; but the Marquis of Downshire was conspicuous in the royal box, and looked down benignantly upon the first budding forth of the "Emporio."

We have not only heard the speeches delivered last Saturday, on the platform (in Italian), but we have studied with no little diligence the printed document. Nobody in the world, save the projector, knows more about the "Emporio" than we do. We can with the greatest facility say what the "Emporio" is,—but we could not venture to say what the "Emporio" is not.

The "Emporio Italiano" represents the art, science, literature, commerce, and industry of Italy, and encourages progress in all these departments. Religion and politics are excluded from its domain, not because it would be less, but because it would be more comprehensive. Theological and political differences cut up mankind into sects, but the universal man may employ his universal faculties on the five departments recognised by the Emporio. Under its fostering influence, Italy shall become more artistic, more scientific, more literary, more commercial, more industrious. Her religion and politics may be looked after by the Pope

* An oboist.

† Which one accustomed to plain English would imagine to be a claim on the part of the society to give, not on that of the petitioners to receive.

and Signor Mazzini, and lectured upon by Signor Saffi. They do not concern the Emporio.

The Emporio is a gallery, where you shall regale your eyes with the choicest specimens of Italian art, plastic and pictorial.

The Emporio is a bazaar, wherein you shall expend your loose cash on the daintiest products of Italian industry.

The Emporio is a diorama—cosmorama—panorama—wherein, if you are not able to go to Italy yourself, you may console yourself with views of that fairest of European lands.

The Emporio is a library, wherein you shall largely study Italian literature from the first wail of Dante to the latest sigh of Silvio Pellico.

The Emporio is a theatre, both in the scientific and the dramatic sense of the word. Experiments and Alfieri's tragedies will be performed in the same spacious hall.

The Emporio is a primary school, a source whence Italians will imbibe their first grammatical knowledge of their mother tongue. By the family of the exiled patriot the "dolce lingua" might be forgotten, or ignored, were it not for the "Emporio," which prevents the degeneracy.

Lastly—that is as far as our communication goes, for a complete account of the Emporio would fill at least two entire *Musical Worlds*—lastly, let it be borne in mind, the Emporio is the project of Count Lorenzo Montemerli. All who are acquainted with that name, will be aware of the large amount of generous enthusiasm that is at the basis of the scheme, and will consequently feel an interest in its success. For the means (the £ s. d. means) to be adopted in converting the idea into a reality, we refer to the official document of the Institution, which, we believe, is to be obtained at the "Ufficio dell' Emporio Italiano," 38, Regent-circus, Piccadilly, London.

THE "London Correspondent" of an American, or even of a provincial English journal is never very remarkable for delicacy, or discrimination between actual fact and idle gossip. He has a certain quantity of a column to fill with so-called "news," and if that is not to be found every week, it must be invented. A reckless assertion in an out-of-London paper is thought little of, and may be safely hazarded, especially as the communication is anonymous—even where the same pen would flinch from promulgating any report, that might have some slight foundation, in a metropolitan journal.

But when the editor of a respectable London paper allows a false or scurrilous extract from the provincial or American press to find a place in his columns, the question is whether the utterer is not as bad as the forger of the scandal. Hence we must express our surprise that our usually well-conducted contemporary, the *Sunday Times*, should have inserted the following gross accumulation of indelicacy and lies, from a Boston (U.S.) paper in his number of last week. It was *à propos* of Mr. Albert Smith's reported visit to America, which, we believe, we can state with certainty, he has not the slightest idea of paying:—

"Albert Smith is about to marry Polly Keely, the daughter of the inimitable pair. She has long loved him, and nursed her affection in her little bright heart—for a bright and kindly little bundle it is. And I am always glad, there are so few true women, when hearts are trumps, and a real honest, loving girl finds her reward in the end. Albert is certainly a snob, as I am sure every Englishman over with you will tell you, and as I have proved in a journey with him once to Mont Blanc, and over many after-opera kidneys at the Fielding; but he is not a bad fellow, and Albert is rich, having made sixty thousand

pounds sterling; and Polly loves him, and so all will be merry as a marriage-bell. Some years since, Albert was engaged to one of the most lovely girls I ever beheld, who lived outside of London, on the Birmingham railway route; but in one of those changes which sometimes come over women's dreams, she transferred whatever love she had for Albert, and a good deal more, to "a bold soger boy," with whom she fled one morning to Gretna Green. Albert was for weeks inconsolable, and took in his waistcoat and let out his sighs."

Mr. Albert Smith did not allow this blackguard attack to remain long unnoticed. It appeared in the Saturday impression, and before the Sunday edition came out he had insisted upon and obtained "an immediate and unqualified contradiction" of the paragraph, adding—"For myself, I care nothing about it—but it may cause annoyance to the members of a family, whom I have the pleasure of numbering amongst my oldest and most esteemed friends. *There is not the slightest foundation for truth in the statement.*" We hear that this letter to the Editor was accompanied by another—equally decisive, to Mr. E. T. Smith, of Drury Lane Theatre, the proprietor of the *Sunday Times*—who, we may observe, *par parenthèse*, although he cannot be expected to superintend the actual publication of the paper, should, at all events, be in the hands of a staff whose judgment and gentlemanly feeling he could rely upon. Our readers, looking over the paragraph, can imagine that the writer must be just the sort of man beyond all question of doubt, that Mr. Albert Smith would introduce to supper at the Fielding Club, or allow to be his travelling companion to Mont Blanc!

Mr. Albert Smith's letter on Sunday appears to have suggested to Mr. Charles Mathews that it was quite time for him to notice another lie (promulgated from a country newspaper called *The Gloucester Journal*), to the effect that he was married to the pretty Miss Oliver, and this he did in a very smart letter to *The Times* on Monday—a little too flippant, perhaps, as regarded the young lady; but then—it was by Mr. Charles Mathews. He, however, did one very kind thing by its publication. He set the hearts of Miss Oliver's numerous admirers at rest; and, at the same time, paid a lively compliment to a young *artiste* whose unassuming talent and graceful intelligence is as much appreciated in her public position, as her irreproachable character in private life.

The Globe of Tuesday, in noticing these two malicious *canards*, addressed a few sensible remarks to its contemporaries upon the gross impropriety of thus dragging the names of two estimable young ladies before the public. Their profession is not the slightest excuse for these cooked-up falsehoods. The days of the literary toads, who spat their venom over the foul satirical newspapers, have gone by; they ended on the same night that the editor of one of the papers that disgraced the age was hooted from the boards of a theatre by an indignant public. The private life of an actress should be as much respected as that of any other lady whom birth or circumstances may not have driven to adopt the stage as a profession; and when a newspaper writer descends to deal in such miserable gossip as that in question, it would be unpitied retribution for some creature, lower still, to drag his wife or sister, and their domestic interests, into publicity.

MR. LUMLEY is at Milan—wide-awake. "Also" he has probably been sleepless to some purpose.

BRIGHTON.—Madame Grisi and Signor Mario have been staying here for some days. The former is engaged on a tour with Mr. Beale. The latter returns to Paris.

THE ITALIAN OPERA IN PARIS.

(From our own Correspondent.)

For some years past it has been the fashion for those, passing in Paris for critics and connoisseurs, to sneer at the taste of the English, who could not only endure, but actually applaud two such worn-out and utterly used-up artistes as Mario and Grisi. Admitting their merits in days gone by, they could find nothing in Mario but "*quelque lambeaux de voix*," nor see aught in Grisi save the wreck of her former self. We admire the constancy of you English, was their constant remark, though we cannot approve your taste. This season, "*nous avons changé tout cela*," the wind blows from another quarter. Mario sings four nights a week. Grisi came, saw, and conquered; and both are engaged for the whole of next season.

Mario made his first appearance at the beginning of November, as Count Almaviva in the *Barbiere*—a part for which he seems to have been created, and which no other tenor can approach. When I say that Alboni was Rosina, and that the lovers rivalled each other in their rendering of Rossini's music, I merely paraphrase the word "perfection," for such singing defies criticism. Since his *rentrée*, Mario's career has been one triumph. In the *Traviata*, the *Trovatore*, and *Rigoletto*, he has assisted in drawing some of the largest houses that have ever filled the Italiens, and in making the present season, at that house, the most successful on record. So pleased has the great tenor been with the result of his exertions, that on one occasion he sang three nights in succession, and in no instance has his voice failed him.

About three weeks ago Grisi came to Paris, and revisited the scene of her former triumphs. She assisted one evening at the *Trovatore*, and heard Madame Frezzolini applauded, à l'outrance, in the part of Leonora. "Tenez"—thought the *Diva*—"if my voice be worn, that of the Frezzolini *might* be fresher; if some of my upper notes be wiry, at all events they exist; and if acting of the galvanic school be so much approved, what will the true critics say to that of a perfectly different character, which I can present to them?"

Graziani's benefit was announced, and Paris was informed that the part of Leonora would be filled by Mad. Grisi. The following was the cast: Manrico—Mario; The Conde di Luna—Graziani; Leonora—Grisi; Azucena—Alboni. Such a house has rarely been seen at the Italiens. The Quartier St. Germain came in full force to support their favourite of the olden time; and literature, music, and the press, were fully represented. Grisi's first air, "*Tacea la notte*," settled everything as regards the music; it was encored with enthusiasm, and Grisi was recalled at the end of the first act. Thence her performance was one continued triumph; she was encored again in the "*Miserere*," which she sung with immense energy and passion, and at the end of the opera was recalled several times. She repeated the part once more to a receipt of nearly 12,000 francs (an immense thing for Paris); and M. Calzado was so satisfied with the result, that he signed an engagement for next season. Grisi sang the two nights for nothing. Seven *prima donnas* being already engaged, and her stay in Paris necessarily short, she merely wished to prove that she was not quite so fairly out of question as some thought and others hoped. "What an exact man is M. Calzado," said she afterwards; "and how scrupulously he fulfils his engagements. I undertook to sing for nothing, and he did not even give me a bouquet."

Nothing could be finer than Alboni's rendering of the music of Azucena, and she looked the part admirably. Indeed, as

Mario has been the mainstay of the house among the men, so has Alboni as regards the women. She has even condescended to the part of Maddalena in *Rigoletto*, thereby setting an example to artistes of second rank and inferior capacity. Rossini has just presented her with his portrait, and has rendered the gift doubly valuable by the following inscription in his own handwriting:—

"*Offert à Marietta Alboni, Contessa di Pepoli, par son maître et ami, GIOACCHINO ROSSINI. Paris, le 15 Janvier, 1857.*"

Last Thursday *Don Giovanni* was announced, with the following cast:—Don Giovanni—Graziani; Ottavio—Carrión; Leporello—Zucchini; Zerlina—Alboni; Anna—Frezzolini; and Elvira—Fiorentini. The whole house was let beforehand; but on Thursday morning Graziani was suddenly taken ill with a swelling of the glands of the neck, (also a natural apprehension of failing where so many had failed before him,) and it became necessary to find another Giovanni (not to operate upon the glands). Application was accordingly made to Corsi, but he declined to assume the responsibility of such a rôle, without a previous rehearsal, and no other substitute was forthcoming. It therefore became necessary to change the opera, and *Rigoletto* was determined on; but here again a difficulty arose. Mario had accompanied Grisi to England, and Carrión was unwilling to take a part, for one night, which Mario had so completely made his own. However, his scruples were overcome, and *Rigoletto* was announced. The change by no means satisfied the musical public, who had paid to hear Mozart, and who would not be put off with Verdi. Accordingly upwards of one half of those who had taken their places demanded their money, which was restored. In consequence of this the house was miserably thin. The opera went off tamely. Carrión was not at home in his part, Madame Frezzolini's Gilda was spasmodic and convulsive; she supplied with her arms the energy which is wanting in her voice, and suggested a most unfavourable comparison with Mad. Bosio, its charming representative in London. Corsi is a good *artiste*, and acts with intelligence. His voice is not always under command, and is often incapable of executing the calls he makes on it. Still he is ever more than respectable, and is decidedly a man of talent, though he be not one of genius. The quartett was the only piece repeated, the "*Donna e Mobile*" missing the encore which never fails when Mario is the singer. In fact the whole performance was flat and stale for the public, and unprofitable for M. Calzado, while but a sorry recompense was offered to those who had come to hear Mozart's incomparable master-piece. Nevertheless, the following specimen of criticism run mad, and quotation misapplied, appears in *Galignani*:—

"On Thursday an indisposition of M. Graziani compelled the management of the Italiens to substitute *Rigoletto* for *Don Giovanni*, the first representation of which was announced for that evening. *Amicus Mozart sed magis amica veritas. (Rigoletto to wit!!)* The feeling of the public was one of agreeable surprise." (!!!)

I regret to say that Graziani's indisposition still continues. He has had the gland lanced (not his courage braced), and it is to be hoped that ere long the public will have the pleasure of again hearing one of the finest voices of the day (in another opera—if not in *Don Giovanni*).

Madlle. Piccolomini's engagement here is at an end. She sang *La Traviata* eleven times with very great success; but the ground was too much preoccupied, there being seven *prima donnas* engaged before she made her appearance. *La Traviata* belonged to her as of right, but it was found impossible

having regard to vested interests, to arrange for her appearance in a new part. She has, therefore, agreed with M. Calzado to put an end to her engagement, and will, probably, spend six weeks in Italy before the season commences at Her Majesty's Theatre. She has had such tempting offers from America for the ensuing winter, that it is by no means probable she can resist them.

Next week I may, perhaps, give you an account of *Le Trouvère* at the Grand-Opéra; *La Reine de Topaze*, at the Théâtre-Lyrique; and *Cupid and Psyche*, at the Opéra-Comique, which are the latest novelties here.

P.S.—I have just heard that *La Traviata* will be repeated for the twelfth time on Sunday, and that M. Calzado has renewed his engagement with Mademoiselle Piccolomini until the end of the month.

CRYSTAL PALACE SATURDAY CONCERTS.

THE twelfth Concert on Saturday was more commendable, in one respect, than most of its predecessors. The directors, taking the hint thrown out by ourselves, and a morning contemporary, eschewed single movements from symphonies. Mozart's G minor, which, with the overtures to *Fidelio* (Beethoven) and *The Merry Wives of Windsor*, (C. Horsley,) constituted the purely orchestral part of the selection, was played entire, and thoroughly enjoyed. Mr. Papé executed the *adagio* and *rondo* from Weber's first concerto for the clarinet, and Mr. Watson performed Sainton's violin fantasia on airs from the *Figlia del Reggimento*. Miss Louisa Vinning sang three times:—"Ernani, involami;" "Com' è bello," from *Lucrezia Borgia*; and Mr. Frank Mori's new ballad, "The Rustic Gate." The ballad was loudly encored, and deservedly so, since it was sung with great spirit and taste.

Great preparations are being made for the approaching Handel celebration. The organ platform is being erected by Messrs. Gray and Davison. Having some twenty tons weight to support, it will be built entirely independent of the orchestra.

MR. JAMES ROGERS AND THE WINDSOR CASTLE THEATRICALS.

ONE day early in the week, Mr. James Rogers, comedian of the Olympic Theatre, called at the Lambeth Police Court, and tendered to the poor-box the sum of thirteen shillings and fourpence, being the amount he had received for his services at a theatrical performance in Windsor Castle, a few nights previously. The fact was stated in the *Times*, whereupon Mr. Wigan, manager of the Olympic, writes the following letter to that extensively circulated journal:—

To the Editor of the *Times*.

Sir,—Allow me, for the first time in my life, to beg you to spare me a little of your valuable space to enable me to contradict, in the most positive and unqualified manner, a report that has reached me in my sick-room to-day—namely, that I either actively or permissively sanctioned Mr. James Rogers' donation to the Lambeth police poor-box, reported in your columns of yesterday. Had I been aware of that gentleman's intention, I should have done all in my power to dissuade him from such an exhibition of bad taste.—I am, Sir, your obedient servant,

ALFRED WIGAN.

Olympic Theatre, Feb. 4.

Which, as will be evident, we have transferred to our columns.

EMPORIO ITALIANO.—After the meeting on Saturday evening, at the Hanover Square Rooms, alluded to in another part of our columns, a concert was given, in which the following artists took part:—Miss Messent, Mr. Benedict, Signori Annoni, Belletti, Andreoli, Pinsuti, Licalsi, and Ciabatta. The selection was entirely from the works of Italian composers, Rossini supplying four *morceaux* out of seven, among which were the overtures to *Guillaume Tell* and *La Gazza Ladra*, for young performers on the pianoforte.

THEATRICALS AT WINDSOR CASTLE.

THE third dramatic performance took place on Wednesday evening, the 28th ult. The pieces selected were a drama in two acts, by Mr. J. R. Planché, entitled *Secret Service*, and a burletta, in two acts, by Mr. George Dance, entitled *Hush Money*. The parts were thus filled:—

SECRET SERVICE.

Fouché { Minister of Police during the Consulate of Bonaparte,	Mr. W. Farren.
Desaunais (his principal secretary) ...	Mr. C. Selby.
Michel Perren (a curate) ...	Mr. Frank Matthews.
Jules de Crussac ...	Mr. G. Murray.
Bernard ...	Mr. Villiers.
First Clerk ...	Mr. G. Everett.
Second Clerk ...	Mr. Raymond.
First Gendarme ...	Mr. H. Mellon.
Porter ...	Mr. Terry.
Messenger ...	Mr. Bush.
Therese ...	Miss Heath.

HUSH MONEY.

Mr. Jasper Touchwood (a sensitive gentleman) ...	Mr. F. Robson.
Snuggle (a retired tradesman) ...	Mr. Addison.
Charles White (his nephew) ...	Mr. G. Murray.
Stock (a Chelsea pensioner) ...	Mr. G. Cooke.
B 37 (a policeman) ...	Mr. H. Danvers.
Tom Tiller (a waterman) ...	Mr. J. Rogers.
Lydia (daughter to Snuggle) ...	Miss Marston.
Mrs. Crab ...	Mrs. Stevens.
Sally (a laundress, daughter to Stock) ...	Mrs. Alfred Wigan.

The Scenery painted by Mr. Thomas Grieve.

The fourth dramatic performance at the Castle took place on Thursday evening. Shakspeare's play, *King Richard II.*, was selected, and the parts were filled according to the following programme:—

KING RICHARD II.

King Richard II. ...	Mr. Charles Kean.
Edmund of Langley, Duke of York } Uncles to {	Mr. Cooper.
John of Gaunt, Duke of Lancaster } the King {	Mr. Walter Lacy.
Henry, surnamed { Duke of Hereford, son to {	
Bolingbroke { John of Gaunt, after-wards King Henry IV. }	Mr. Ryder.
Duke of Aumerle (son to the Duke of York) ...	Mr. Brazier.
Mowbray (Duke of Norfolk) ...	Mr. J. F. Cathcart.
Duke of Surrey ...	Mr. Raymond.
Earl of Salisbury ...	Mr. G. Everett.
Earl Berkley ...	Mr. Collett.
Bushy ...	Mr. Rolleston.
Bagot ...	Mr. Warren.
Green ...	Mr. Barsley.
Earl of Northumberland ...	Mr. H. Mellon.
Henry Percy (his son) ...	Miss Bufton.
Lord Ross ...	Mr. Terry.
Lord Willoughby ...	Mr. F. Cooke.
Bishop of Carlisle ...	Mr. H. Butler.
Sir Pierce of Exton ...	Mr. Paulo.
Sir Stephen Scroop ...	Mr. Graham.
First Gardener ...	Mr. Meadows.
Second Gardener ...	Mr. Morris.
Groom ...	Mr. Cormack.
Queen to King Richard II. ...	Mrs. Charles Kean.
Duchess of Gloucester ...	Mrs. Ternan.
Duchess of York ...	Miss Desborough.
Lady attending on the Queen ...	Miss M. Daly.
Director ...	Mr. Charles Kean.
Assistant-Director ...	Mr. George Ellis.

The theatre arranged and the scenery painted by Mr. Thomas Grieve.

ORIGINAL PORTRAIT OF HANDEL.—The portrait of Händel, lately presented to the Sacred Harmonic Society by Lady Rivers, is engraved in Cox's "Anecdotes of George Frederick Händel and John Christopher Smith," published in 1799. On the authority of the same work it is stated to have been "painted by Denner, in 1736 or 1737" (when Händel was 52 or 53 years old), and to have been "given by Händel to Mr. Smith," in whose family it has remained to the present time.

SACRED HARMONIC SOCIETY.

THE performance of *Elijah* on Friday night the 30th ult. was on the whole remarkably good, so much so indeed as to encourage the hope that it will not be the only one during the present series of concerts; which was anticipated. The appearance of Mr. and Mrs. Lockey, two of the most genuine singers in sacred music whom we possess, was also interesting, from the fact of their having been included in the original "cast"—if the expression may be allowed with reference to a sacred musical drama—when the work was produced at the Birmingham Festival of 1846. Instead of the unaccompanied trio, "Lift thine eyes," which forms one of the additions, or rather changes, made by Mendelssohn after the first performance, it may be remembered there was a duet for female voices, set to the same words. This was entrusted to the Misses A. and M. Williams, who then enjoyed a reputation as duet singers, which brought their names into universal popularity. The elder has since married and retired from public life. The younger, Mrs. Lockey, having selected a partner in one of the worthiest members of her own profession, continues to sing at concerts—for which amateurs have reason to be thankful, since in her particular line she has few, if any superiors. On this occasion Mrs. Lockey, in place of the subordinate part assigned to her ten years ago as Miss Martha Williams, undertook the principal *contralto* music—with the exception of a recitative ("Now Cherith's brook") and an air ("Woe unto them"), which were very carefully given by the young and assiduous Miss Palmer, to whom the second *contralto* part in the concerted music was allotted. Without entering into details, we may say that Mrs. Lockey was quite equal to her task, and that generally speaking we have never heard the *contralto* music in *Elijah* sung more correctly or with more admirable taste.

"Oh rest in the Lord" was quite perfect; and in the fine declamatory dialogue between Jezebel and the people one or two new readings were observed, which, though differing from antecedents (and from our own view of what Mendelssohn intended), were decidedly effective. In summing up the catalogue of wrongs which the wicked Queen prefers against Elijah—whose destruction by the hands of the infuriate crowd she is designing—Jezebel has to say, "He also closed the heavens," and "He called down a famine upon the land." These sentences were pronounced by Mrs. Lockey in a slower measure, and with an accent of deep sorrow, the meaning of which was as intelligible as the manner of delivery was felicitous. Nevertheless we must insist that this interpretation of the scene—if Mendelssohn's arrangement is to be taken into consideration—is erroneous. Jezebel gradually excites the populace to rage and a desire for vengeance, heaping up accusations against the hostile prophet with continually increasing vehemence. Each clause (and so the music illustrates it) tells with greater weight than its precursor until the whole culminates in the fierce and angry exclamation of the populace—"Woe to him!—he shall perish!"—painted by Mendelssohn with that amazing power of which, in attempting to give musical expression to the blind frenzy of a multitude, he has afforded several examples. Jezebel, in short, affords herself no time for vain regrets; and were she ever so desirous on her own account, the people, whom she has artfully exasperated, would allow her little chance for indulging in them. Nevertheless, this new reading of Mrs. Lockey shows that, like Mad. Viardot Garcia, she thinks seriously of what she is about to sing, and when she is wrong only errs from the laudable motive of wishing to do too well.

Mr. Lockey sang the tenor airs and recitatives with that chaste and true sentiment which won for him the heartily avowed approbation of Mendelssohn himself, who was as averse to the exaggerations and liberties too often ventured on by singers as Hamlet to the inordinate gestures and verbal improvisations of players, and quite as logical in his objections. Madame Clara Novello sang the chief *soprano* part as finely as on any previous occasion. In the quartet, with chorus, "Holy, holy, holy!"—the grandest and at the same time the simplest musical embodiment of the "Sanctus"—her superb voice came upon the ear of the vast assembly with an effect as thrilling as it was clear and penetrating. Mr. Weiss, who has often been

praised for his artistic execution of the very arduous music of the prophet Elijah—which, besides an immense number of difficult recitatives, and a large share in the *morceaux d'ensemble*, comprises no less than four airs, resembling each other in nothing—perhaps never deserved commendation more entirely than now, going through his long part with unabated zeal and energy to the end. The subordinate singers were Mrs. Temple, Messrs. Walker, Barry, and Smythson. The double quartet, "For He shall give his angels charge," went well.

The choruses were for the most part satisfactory; and two of them especially—"Woe to him, he shall perish!" and "Behold, God the Lord passed by"—with which (like "The people shall hear" and "With the blast of thy nostrils" in *Israel in Egypt*) we have nearly always to find fault—far more so than usual. As, we believe, *Elijah* is now ordinarily given without any full rehearsal, the members being supposed as familiar with it as with *The Messiah*, it behoves all the executants, vocal and instrumental (particularly the non-professionals) to be unremittingly watchful, or, as was now and then proved in the present otherwise capital performance, "slips," here and there, are inevitable. We are not of the opinion of those who would suppress all applause and demonstrations of approval during the performances of the Sacred Harmonic Society, since Exeter Hall is not a church, and the performances are not services but concerts. The applause, however, should be so awarded as not to interrupt the progress of the music, or destroy its effect in places of importance; and encores should be abolished altogether. There was an attempt to encore the trio, "Lift thine eyes," which was perfectly sung by Madame Novello, Miss Palmer, and Mrs. Lockey, and another to obtain a repetition of "Oh rest in the Lord" (sung by Mrs. Lockey); but we were pleased to find that Mr. Costa proceeded with the next pieces as if no such indiscreet demands had been expressed.

Athalia and the *Stabat Mater* were repeated last night. The next oratorio will be Mr. Costa's *Eli*.

MR. AND MRS. HENRI DRAYTON'S NEW ENTERTAINMENT.

"DRAWING Room Operas" is the title of a new entertainment given by Mr. and Mrs. Henri Drayton on Monday night at the Regent Gallery, Quadrant. It is divided into two parts, the first called "Put your Shoulders to the Wheel;" the second, "Never Judge by Appearances." The entertainment does not partake of the nature of a lecture, being composed of songs, recitatives, and duets, without speaking. The poetry has been written by Mr. Henri Drayton, and the music composed by Mr. Loder. At present our space will not admit of our enlarging on its merits, which are very striking, and which we shall take an early opportunity of noticing at length. Mr. Henri Drayton's "Illustrated Proverbs," have obtained a large share of success in the provinces, which we have no doubt will be ratified by a metropolitan verdict.

MARYLEBONE SACRED HARMONIC SOCIETY.—On Friday evening, the 30th ult., the members of the above society performed a selection from Haydn's *Creation*, in the Portman Chapel School Rooms. The Marylebone Sacred Harmonic Society has been originated, like many of its predecessors, for the purpose of affording to musical amateurs of the neighbourhood the opportunity of becoming acquainted with the works of the great masters, by the practice and occasional performance of oratorios, etc.

EYESHAM.—A concert was given on the 14th January, in the Town-Hall, by Mr. Jabez Jones, of Worcester, assisted by Mr. D'Egville, Miss Rose Gilbert, Messrs. Berkeley, Mason, and Brooker.

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